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Teacher

TIPS TO TEACHERS

by Adeline McCall



North Carolina Symphony
Children's Concerts
1977-1978

Editor & Program Director - Richard L. Walker



The North Carolina Symphony Orchestra

C H I L D R E N ' S C O N C E R T S

Season 1977 - 1978

T I P S T O T E A C H E R S

by Adeline McCall

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HOW TO PREPARE FOR
YOUR CHILDREN'S SYMPHONY
CONCERT

The children who attend your North Carolina Symphony concert will enjoy it more if they have been well prepared in advance. An important part of their preparation is to familiarize them with the music through listening to recordings, creating free dance movement, and expressing their impressions in a variety of art-related activities.

In some school systems the time allotted to the music program is less than desirable for an easy and leisurely development of the many facets of concert preparation. But by starting as far as possible in advance of the concert, and by involving interested resource people -- within and out of the schools -- you can make your children's concert a great success.

HOW TO BEGIN

1. ORDER THE RECORDINGS. Study the children's concert program on page 3, and order the instrumental recordings from the North Carolina Symphony Office. It will be necessary to have multiple sets of the recordings if your schools are large. One set to every six or eight teachers is recommended for easy circulation.
2. ORDER SYMPHONY STORIES. Each child should have his own individual copy of "Symphony Stories." The two songs and the Percussion Score are printed in these children's booklets. Since "Symphony Stories" are copyrighted the materials may not be duplicated.

Address all orders and requests for information to:
NORTH CAROLINA SYMPHONY
Richard L. Walker
Director of Education
P. O. Box 28026
Raleigh, N. C. 27611

S O M E S U G G E S T I O N S O N C O N C E R T P R E P A R A T I O N

1. Be sure that principals, teachers, and school administrators have the date and the hour of the children's concert set in their schedules. Follow up with announcements at teachers' meetings, and bulletin board announcements.
2. Arrange for a director of transportation to work out bus schedules.
3. Make a seating plan for the concert, and send copies to all schools, with directions for entering and leaving the concert hall.
4. Schedule in-service teachers' workshops to present the program of the children's concert: teach the two songs; teach the percussion score; show films and filmstrips; demonstrate creative movement; suggest art activities, etc.
5. Give the children's concert program as early as possible to all school librarians. Ask them to be resource teachers in planning for films, filmstrips, story hours, reserve reference shelves on composers, etc.
6. Classroom teachers have the most important role in making symphony preparation an interesting and exciting experience. In some schools classroom teachers plan "mini-workshops," sharing their ideas and demonstrating various aspects of their children's creative activities with others.
7. In schools with central public address systems, special programs may be scheduled to implement various aspects of concert preparation. The programs might be given by a principal, an interested parent, a musician from the community, a child or a group of children.
8. Members of high school or junior high school bands or orchestras are sometimes available to bring their instruments and give a demonstration.

C L A S S R O O M A C T I V I T I E S

CLASSROOM ACTIVITIES TO ENCOURAGE:

1. Learning to recognize the orchestral instruments by sight and sound.
2. Reading books and viewing filmstrips or films related to the symphony orchestra.
3. Writing and illustrating stories about composers and their music.
Writing a puppet play.
4. Painting murals, posters, pictures; making sculpture; making puppets and stage.
5. Creating free movement; dancing to the music.
6. Constructing percussion instruments.
7. Making illustrated "symphony" notebooks; creating bulletin board displays.

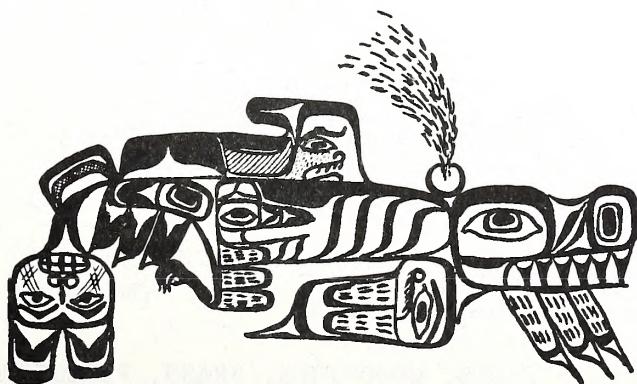
THE NORTH CAROLINA SYMPHONY

John Gosling, Artistic Director/Conductor
 James Edwin Ogle, Jr., Assistant Conductor
 Benjamin F. Swalin, Conductor Emeritus

C H I L D R E N ' S C O N C E R T P R O G R A M

Recordings

SURPRISE NUMBER		None
THE ORCHESTRA	A Historical and Stylistic Presentation of its Development with Instrumental Demonstrations STRINGS: 1500 - 1600 WOODWINDS and EARLY BRASS: 1700 BRASS and PERCUSSION: 1600 - 1900 MODERN ORCHESTRA: 20th Century	None
RAVEL	ALBORADA DEL GRACIOSO from "Miroirs" or	RCA AGLI-1964
DEBUSSY	FÊTES from "Nocturnes"	Vox Turnabout TV-S 34637
GAEPLIC MELODY	Song: MORNING HAS BROKEN	
HOVHANESS	AND GOD CREATED GREAT WHALES	Columbia Stereo M 30930
STRAVINSKY	DANCE OF THE ADOLESCENTS and JEU DU RAPT from "Le Sacre du Printemps" or	Columbia Stereo MG 31202
STRAVINSKY	DANCE OF KASTCHEI from "Firebird Ballet Suite"	Same
SIBELIUS	MUSIC FROM THE TEMPEST "The Mermaids" "Miranda" "Caliban's Song"	Columbia Stereo M 3090
BRAZILIAN FOLK SONG	Song: IN BAÍA TOWN	
BERNSTEIN	TIMES SQUARE from "On the Town"	Columbia Stereo MS 6677



N O T E S O N T H E P R O G R A M

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I. YOUR CHILDREN'S CONCERT will begin with a Surprise Number. The Orchestra Director will choose an opener from the Symphony's repertoire which will display the full color and dynamic range of North Carolina's Major Symphony Orchestra. The name and the composer of the Surprise Number will be announced from the stage.

II. After the opening number the Director, James Ogle, will talk to you about the history and development of an orchestra from its early beginnings with crude instruments to its present state of artistic achievements with the highly refined and sensitive instruments of the twentieth century. As the story is told, Mr. Ogle will call on various players in the orchestra to demonstrate their instruments. The historical sequence, in general, is outlined below:

STRINGS: 1500 - 1600
WOODWINDS and EARLY BRASS: 1700
BRASS and PERCUSSION: 1600 - 1900
MODERN ORCHESTRA: 20th Century

Children will find this part of the program extremely interesting if they have been prepared in the classroom with some background information on how instruments developed from such primitive forms as the ram's horn, the Hunter's bow, the slit log drum and the sea shell rattle into today's sophisticated woodwinds, brasses, strings and percussion instruments.

A good way to present the historical development of instruments is by showing the following filmstrips with correlated recordings:

INSTRUMENTS OF THE ORCHESTRA (Jam Handy Series)	6 color filmstrips 6 recordings	Prentice Hall, Inc. Education Division Englewood Cliffs N. J. 07632
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An excellent record album, packaged with an illustrated Teachers' Guide (without filmstrip) will be found in many school libraries:

INSTRUMENTS OF THE ORCHESTRA National Symphony Orchestra Howard Mitchell, Conductor	Teaching Guide by Charles W. Walton Gladys Tipton, Consultant	R C A Victor LE - 6000
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You will find in the Teaching Guide:

Many photographs of instruments and players
A Brief History of the Orchestra
Composer and Conductor

The Composer
The Conductor
The Conductor's Score
Seating Plan for the Orchestra
The Instruments of the Orchestra
Discussion of STRINGS, WOODWINDS, BRASS, PERCUSSION, FULL ORCHESTRA
with Supplementary Listening and Correlation with "Adventures in Music."

HIGHLIGHTS ON THE DEVELOPMENT OF

... THE ORCHESTRA ...

Instruments in
Primitive and
Ancient Cultures

IN PRIMITIVE AND ANCIENT CULTURES throughout the world men have used instruments to express their innate musical impulses. Fashioned crudely from materials in the environment, instruments have served as accompaniment for chanting, dancing and for the observance of ceremonial, dramatic and religious rites. In the ancient Greek theatre the choros (singers and dancers) were assigned to an allotted space between the actors and the audience. This space, which was reserved for the dancing of the chorus and for the instrumentalists as well, was called "the orchestra." It was similar to the orchestra pit in a modern theatre, except that it was not at a lower level. Early in the nineteenth century "the orchestra" came to mean not the space but the group of musicians who played in the space.

The first orchestra
groups

THE FIRST INSTRUMENTAL GROUPS known as orchestras were composed of a variety of instruments. Usually included were instruments of the lute type; the family of viols; harpsichords and percussion-string instruments; and small organs. Orchestras were first used to support vocal music and were intermingled with the singers to keep them "on key" -- especially on high-pitched notes. The instruments themselves were none too reliable, and their shortcomings brought about a continuous search for ways to improve them.

Before 1700

BEFORE 1700, despite the progress which had been made, instrumental music had not yet grown to orchestral proportions. Much of it was of the chamber music variety. When larger ensembles did exist, they were used mainly for ceremonial occasions; fanfares for visiting royalty; music for receptions and banquets; celebrations of city or state. Giovanni Gabrieli (1557 - 1612), who lived in Venice, an active metropolitan center, was the first composer to use a specific instrument for each part. In his Sacrae Symphoniae (c. 1600) he added to the voices instrumental parts for cornets, trombones, bassoons, and violins.

The Time of
Bach (1685 - 1750)

BY THE TIME OF BACH (1685 - 1750) many instruments had been improved and so had the techniques of performance. Instead of writing parts without consideration for the instrument's color, style, and individual characteristics, composers were beginning to think about effective combinations. The string section was becoming the "backbone" of the emerging orchestra. As a background a keyboard instrument was used -- either a harpsichord or organ. The player was expected to improvise harmonies from a "figured" bass, as well as to control the players with the forcefulness of his beat. The conductor with a baton appeared for the first time in 1820 at a performance of the London Philharmonic when Louis Spohr refused to sit at the piano and direct as his colleagues were in the habit of doing.

The Mannheim School
18th Century

IN THE EIGHTEENTH CENTURY an important German school was founded at Mannheim. Johann Stamitz (1717 - 1757), who directed the

orchestra of the Elector, inaugurated an entirely new style of instrumental music and of performance practices. The violins were given unusual melodic prominence; contrapuntal, fugal, and imitative forms were abandoned; quick movements were played presto; tremolos and broken chords were favored; the old figured bass accompaniments were replaced by written out orchestral parts.

Johann Stamitz an Innovator

ALTHOUGH MOZART'S FATHER, LEOPOLD, was indignant at the "extravagant novelties" of Johann Stamitz it did not diminish the historic importance of the Mannheim School as the forerunner of the classical period. The Mannheimers are generally considered to be the founders of the modern symphony, despite the contention of some critics that the influence of the Viennese composers should not be discounted. In any event orchestral music was now on the threshold of a new era which ushered in the masterworks of Haydn and Mozart.

The Classical Period -- Haydn and Mozart

DURING THE PERIOD OF HAYDN AND MOZART the strings increased in number and in importance. There were also significant changes in the way composers treated the wind instruments. Instead of always allotting the melody line to the string section, various woodwinds and brasses were given a chance to take the melody, adding colorful changes and a new texture to the orchestral score. By the end of the classical period (Haydn, Mozart, Beethoven) the orchestra was fairly well standardized: two flutes; two oboes; two clarinets; two horns; two bassoons; two trumpets; timpani; and strings, consisting of first violins, second violins, violas, violoncellos and double basses.

19th and 20th Centuries

IN THE NINETEENTH AND TWENTIETH CENTURIES orchestras have undergone many changes, not only as to size but as to the inclusion of unusual "non-orchestral" instruments. Also in their attempts to create new sounds and colorful effects modern composers sometimes ask the players to distort the natural sound of the instrument by playing it in an unorthodox way. The earlier part of the twentieth century saw the rise of the very large orchestra. Gustav Mahler (1860 - 1911) in his Eighth Symphony calls for an enormous orchestra, adding a mandolin, a fanfare group of four trumpets and three trombones, two mixed choruses, boys' choir, harmonium, organ, and two harps. In Stravinsky's Sacre du Printemps he uses an orchestra even larger than Mahler's. But in a later work, Histoire du Soldat, the orchestra shrinks to one violin, one double-bass, one clarinet, one bassoon, one cornet, and eight percussion instruments -- played by one musician. Stravinsky sometimes "perverts" his orchestrations by giving the melody to the brasses and using strings for percussive effects.

The Future of the Orchestra

WHAT WILL THE NEXT CENTURY BRING TO THE DEVELOPMENT OF THE ORCHESTRA? Already contemporary composers, in their search for new sounds, have incorporated such devices as heavy iron chains (Schönberg in Songs of Gurre); a phonograph record of a nightingale's song (Respighi in Pines of Rome); mechanisms imitating airplanes, dynamos, typewriters and revolvers (Satie in Parade.) With the development of electronic music the orchestra can expect still further innovations such as the use of electronic tape as a part of the composer's score (Hovhaness in And God Created Great Whales.)

SUGGESTED MATERIALS FOR FURTHER STUDY OF INSTRUMENTS AND THE ORCHESTRA

Recordings and Filmstrips

ENSEMBLES, LARGE AND SMALL Contents of Album: Bowmar
 BOL #83 - Bowmar Orchestral Library Britten: Young Person's Guide to the Orchestra
 Gabrieli: Canzona for Brass Ensemble and Organ
 Bach: Chorale
 Schubert: 4th Movement - "Trout Quintet
 Kraft: Theme and Variations for Percussion Quartet
 Mozart: Serenade for Wind Instruments - Theme and Variations

LISTENING TO THE
ORCHESTRA 7RF 0013

(4 recordings and 4 filmstrips that offer a comprehensive guide to instruments of the orchestra and the roles the conductor and the composer play in music making).

Educational Audio
Visual

MUSICAL SPOTLIGHT SERIES

Percussion, Brass, Keyboard,
Woodwinds
(Filmstrip with recordings)

Eye Gate

THE ORCHESTRA
KR-17

(Recordings and filmstrips demonstrate all the instruments of the orchestra. Includes a detailed history of the orchestra and discusses the role of the conductor

Keyboard

SERAPHIM GUIDE TO
THE ORCHESTRA
S-60233

(Played by the principals of the London Philharmonic Orchestra, this recording gives an idea of the basic tone qualities of each instrument as they perform solos with the full orchestra).

Seraphim

Books: Musical Instruments

Baines, Anthony

MUSICAL INSTRUMENTS THROUGH THE AGES

Walker

Bunche, Jane

AN INTRODUCTION TO THE INSTRUMENTS
OF THE ORCHESTRA

Golden Press

Lang, Paul and Otto Bettmann A PICTORIAL HISTORY OF MUSIC

Norton

Midgley, Ruth

MUSICAL INSTRUMENTS OF THE WORLD

Paddington

Montgomery, Elizabeth Rider

THE STORY BEHIND MUSICAL INSTRUMENTS

Dodd, Mead

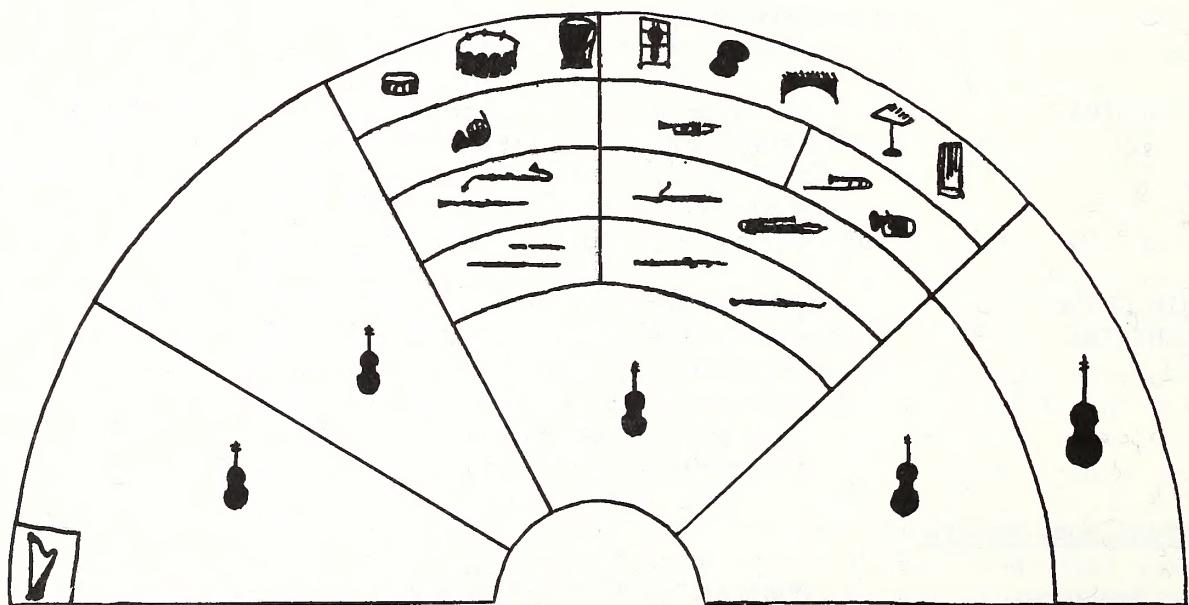
Winternitz, Emanuel

MUSICAL INSTRUMENTS OF THE WESTERN
WORLD

McGraw-Hill

Books: The Orchestra

Balet, Jan	WHAT MAKES AN ORCHESTRA	Oxford University
Commins, Dorothy Berliner	ALL ABOUT THE SYMPHONY ORCHESTRA	Random House
Greene, Carla	LET'S LEARN ABOUT THE ORCHESTRA	Harvey House
Headington, Christopher	THE ORCHESTRA AND ITS INSTRUMENTS	World
Suggs, William W.	MEET THE ORCHESTRA	MacMillan



III. The third number on your children's symphony program will be one of the two compositions listed below. At the concert the conductor will announce to the audience which one the orchestra will play. The children should listen to both of them in your preparatory classroom lessons. They are fine examples of the work of Ravel and Debussy who lived in Paris when it was the cultural capital of Europe. Centered here were the creative painters, sculptors, writers, poets, and musicians, whose exchange of ideas inspired them to experiment with Impressionism, Cubism, Surrealism, and Symbolism.

Debussy and Ravel are often compared and classified as "Impressionists." Had music historians not been so quick to apply the label to these two French composers, each with his highly original style, there would have been less confusion of the term Impressionism.

ALBORADA DEL GRACIOSO from "Miroirs"
Maurice Ravel
1875-1937

RCA AGLI-1964

OR

FÊTES from "Nocturnes"
Claude Debussy
1862 - 1918

Vox Turnabout
TV-S 34637

1. ALBORADA DEL GRACIOSO BY RAVEL

Listening Highlights

ALBORADA DEL GRACIOSO is one of five pieces from Ravel's Suite, "Miroirs." Composed in 1905, "Miroirs" was performed for the first time at a Societe Nationale concert on January 6, 1906. In talking about his Suite, Ravel explained that the pieces were all inspired by some sort of external image or impression "mirrored" in sound. To him the greatest art was a reflection of reality rather than an exact duplication of the original. Although the work has been called "impressionistic" there may be some justification for the stand taken by critics that "Impressionism" belongs to the art of painting. This will be discussed in connection with Debussy.

THE SUITE - MIROIRS, written for piano, includes:

- 1) Noctuelles (NIGHT MOLTS)
- 2) Oiseaux Tristes (SORROWFUL BIRDS)
- 3) Une Barque Sur L'Océan (A BOAT ON THE OCEAN)
- 4) Alborada del Gracioso (MORNING SONG OF THE JESTER)
- 5) La Vallée des Cloches (THE VALLEY OF THE BELLS)

ALBORADA DEL GRACIOSO is one of the two numbers from the "Miroirs" Suite which Ravel orchestrated, and it has become the most popular of the five. It is a brilliant score, Spanish in style, with rhythms suggestive of guitars, dancers with castanets, and tempestuous outbursts of high-spirited feeling. A lyrical section, featuring a bassoon solo, provides a quiet contrast.

After your children have heard the recording a number of times, they may be able to identify some of these listening points:

- 1) Rhythmic patterns of triplets which dominate the entire composition are first introduced by strings playing pizzicato to give the effect of plucked guitars. This accompaniment, submerged at times, is a persistent "Spanish" element.

VIOIN

- 2) After eleven measures of introduction the first theme, ushered in by a harp glissando, is played by the oboe:

OBOE

The theme returns many times with different combinations of instruments.

- 3) The rhythmic pattern



underneath, heard mainly in the strings, is repeated many times.

- 4) Ravel achieves glittering effects by use of glissandos and tremolos. Glissandos are written for harp, strings, and in the conclusion for trombones.
- 5) In the slow middle section the bassoon is the soloist, with a relaxed lyrical melody:

BASSOON

- 6) In the concluding section the orchestra builds up to a powerful crescendo, accentuating previously introduced triplet patterns.

About the Composer

...Maurice Ravel was born on March 7, 1875 at Ciboure, a small fishing port in the French Pyrenees, near the Spanish border.

...His father was of Swiss descent, and his mother was Basque. The parents first met in Spain where Pierre-Joseph Ravel, a young engineer, was helping to build a railroad for the Spanish government.

...When Maurice was three months old the family moved to Paris. Here, three years later a second son, Edouard, was born. As the brothers grew up they received every encouragement from their cultivated father who perceived that Maurice's talent was in music; Edouard's in art.

...When Maurice was fourteen he was accepted at the Paris Conservatory where he spent the next fifteen years. He was a brilliant student, admired by his teachers. Although he submitted to the classical rules of composition, he was also investigating the revolutionary ideas of Eric Satie and other unorthodox harmonies and techniques.

...In 1889, the year he had entered the Conservatory, Ravel visited the Great Paris Exhibition. He was enthralled, as was Debussy (then twenty-seven) by the exotic music of the Javanese Gamelan orchestras, the Annamite dancers and the Hungarian Tziganes.

...Whatever the effect of this exotic music was on the two young composers, it was quite different. Although Ravel at one time was accused of being an imitator of Debussy it was disproved by musicians who pointed out that similarities between them were superficial and that their stylistic differences were profound.

...When Ravel was turned down for the fourth time on the Prix de Rome it mattered not at all; he had already become a famous composer. The first of his most famous works, Pavane pour une Infante defunte, is familiar to pianists everywhere. Bolero, his greatest success, became an American craze. After its first performance with Toscanini conducting the New York Philharmonic there was a tremendous demonstration, and six recordings came out simultaneously.

...Ravel visited the United States for an extended concert tour in 1928. Everything about America impressed him -- especially jazz music, movies and skyscrapers. He also loved the luxury trains.

...During World War I Ravel served at the front as an ambulance driver. After the war he bought a villa in France where he lived with his housekeeper and a family of Siamese cats until his death in 1937.

...Debussy's tone-poem, Prelude à l'après-midi d'un faune, was Ravel's favorite composition. He often said: "When I am dying I should like to hear the Afternoon of a Faun."

Books About Ravel

Goss, Madeleine BOLERO: THE LIFE OF MAURICE RAVEL Tudor Publishing Co., N. Y.

Myers, Rollo H. RAVEL: LIFE AND WORKS Gerald Duckworth & Co., London, W.C.2

Grenstein, Arbie RAVEL: MAN AND MUSICIAN Columbia University Press, N. Y. & London

2. FETES BY DEBUSSYListening Highlights

FETES (Festivals) is the second of three pieces in Debussy's "Nocturnes" for orchestra, completed in 1899. Originally planned, and written, as a work for violin with orchestra accompaniment, "Nocturnes" was later revised for orchestra without a soloist. Debussy had intended to honor the famous Belgian violinist Ysaye as the performer had his first purpose been carried out. The revised orchestration, heard first in December, 1900, has proved to be so successful that it is now regarded as a model of instrumentation for all time.

At the top of the orchestra score of FETES Debussy wrote: "The restless dancing rhythm of the atmosphere with sudden flashes of light. There is also a procession (a dazzling, fantastic vision) passing through the festive scene and mingling with it. But the background remains persistently the same: the festival with its blending of music and the luminous dust particles taking part in the rhythm of creation."

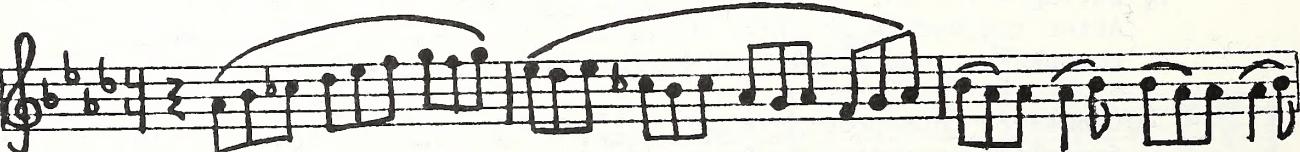
To analyze Debussy's music is not really possible -- or desirable. As a Paris critic once remarked: "The term to defy analysis seems to have been invented for Debussy." In listening to the recording, without trying to dissect the music, children will discover some of these highlights:

1) The over-all feeling of gayety, festivity, and a persistent pulsating beat occurring in triplets in different meters:

a. 4/4 
 b. 15/8 
 c. 9/8 

2) Short melodic themes by various woodwinds, repeated with some alterations many times:

ENGLISH HORN



3) Trumpet fanfares
 4) Harp glissandos
 5) Extreme changes in dynamics from pianissimo (beginning of the procession) to fortissimo, followed by diminuendo to the disappearance of the procession and the ebbing away of all sound.

About the Composer

...On August 22nd, 1862, Claude-Achille Debussy was born in a room over the china and hardware shop run by his parents in the village of Saint Germain-en-Laye, fifteen miles from Paris.

...The French-ness of this section, known as "Ile de France," made it seem appropriate that later the composer referred to himself as "Claude of France."

...Claude-Achille's ancestors were Burgundians who had no connection with music or any of the arts. His father drifted from one ill-paid job to another. Madame Debussy, the mother of five, coped as best she could to raise her children on the family's limited income.

...It was fortunate for Debussy that his aunt, Clementine Debussy, took him to live with her when he was six years old. This perceptive lady, who was also the boy's godmother, discovered young Claude's musical talent, and saw to it that he be given piano lessons.

...His music education progressed so well that at the age of ten Claude passed the stiff entrance examination of the Paris Conservatory and was accepted as a student.

...During the following eleven years at the Conservatory the boy succeeded in shocking and horrifying his teachers with his bizarre playing, and his total disregard for their set rules for harmonization. When his teacher, Ernest Guiraud, asked him: "What rules then do you observe?" he answered: "None -- only my own pleasure." "That's all very well," replied Guiraud, "provided you're a genius." Guiraud died before Debussy's unorthodox style had become recognized as the work of a genius.

...During his Conservatory days Debussy did win prizes and became the winner of the coveted Prix de Rome. His sojourn in Rome lasted only two years. He hated everything about Rome: its climate, the people, the Italian food, the music and the restrictions under which he lived at the Villa Medici.

...Back in Paris he was free to live and compose in his own way. In the cafes he associated with the Symbolist poet, Stephen Mallarme, the Impressionist painters, Manet, Renoir and Toulouse-Lautrec, with the eccentric composer, Eric Satie, and with others who were breaking the ties of traditionalism in the arts.

...He set up a house with Gabrielle Dupont ("Gaby of the green eyes") who managed the household and made him comfortable and happy for the next ten years. Succeeding her was Rosalie Trexier, a dressmaker, whom he married on October 19, 1899. After a double divorce Debussy married Emma Bardac, wife of a wealthy banker. With her he lived the rest of his life and was devoted to her and to their little daughter, "Chouchou," born in 1905.

...The last days of Claude Debussy were filled with physical pain, and mental anguish. He underwent two operations for cancer. At the outbreak of World War I his finances dwindled so that he sometimes did not have money for fuel or food. He died on March 25, 1918, and his funeral took place during a bombardment of Paris.

About French Impressionism

According to Otto Deri * "Impressionism, first applied to a group of painters, should be regarded with suspicion." Debussy's pedantic teachers at the Paris Conservatory warned him against what they called "vague impressionism," considering it to be a dangerous enemy to composition.

Despite Debussy's vigorous protests the label was taken over by uncritical writers with the result that in standard volumes on music history Deri notes that "the discussion of Debussy's music is almost inevitably adorned by a reproduction of a Monet or Manet painting, however little they may add to our understanding of Debussy's music."

* See Otto Deri's EXPLORING TWENTIETH CENTURY MUSIC (Holt, Rinehart & Winston.)

"Impressionism" was first coined by a critic who disliked the caption under Monet's painting "The Rising Sun." Impressionism, however, gradually came to be known as an approach to painting in which the artist tried to capture the object at a given moment with its unique atmosphere caused by the combination of light and shade. The paintings, mostly of nature and the outdoors, reflected vivid colors -- not mixed on the palette but by the eye of the viewer. In general, color was highlighted and the contours were left blurred.

If one could draw parallels between the art of the painter and the musician it might center around COLOR. The orchestrations of Debussy and Ravel created colorful effects through the imaginative use of different instruments. But there was nothing blurred in Debussy's art and still less in Ravel's. Both composers used descriptive titles instead of the traditional colorless tags, such as Waltz, Prelude, Intermezzo, etc. Both departed from the seven note Major-Minor scale by using pentatonic, whole-tone and modal scales. Despite similarities their differences could be the subject of an extensive study. Ravel by nature was precise and restrained, relying on classic form; Debussy was a sensualist seeking to escape from all form.

Books About Debussy

Myers, Rollo	CLAUDE DEBUSSY: THE STORY OF HIS LIFE AND WORK	Eosey & Hawkes
	CLAUDE OF FRANCE	Allen, Town & Heath
Vallas, Leon	DEBUSSY	Dover

Filmstrip and Recordings on Impressionism

THE IMPRESSIONISTIC ERA. Keyboard #F69R-6
(Contains material on the lives of Debussy & Ravel and includes photographs of stage designs for performances of the ballets and operas). Keyboard Publications, 1346 Chapel St., New Haven, Conn. 06511.

Keyboard Publications

Boxed Unit on French Impressionism

(Contains recording (Ravel & Debussy); large pictures of Debussy, Ravel, Monet & Seurat; plus multiple copies of illustrated teaching materials).

Keyboard Publications

IV. MORNING HAS BROKEN -- Gaelic Melody

AT THE CONCERT children will sing two songs with the orchestra.

1. MORNING HAS BROKEN -- Gaelic Melody

Children in the schools' selected instrumental group will play one stanza of the song without the orchestra.

Then all children will stand and sing three stanzas of the song with the orchestra

2. IN BAÍA TOWN -- Brazilian Folk Song

For this song children will bring hand-constructed percussion instruments to play on the refrain.

Children will sing two stanzas of the song with the orchestra. (See instructions on page 30)

BOTH SONGS ARE PRINTED IN SYMPHONY STORIES. The words of the songs are to be memorized before the concert. Children are not permitted to bring words or music to the concert.

TELL THE CHILDREN to watch the orchestra director for the signal to stand. After the orchestra plays an introduction the director will give the cue for the audience to begin singing. Continue to watch the director throughout the singing for changes in tempo and dynamics.

PRACTICE BOTH SONGS ahead of time without the aid of a piano accompaniment. Teachers and children can learn to be "conductors" for rehearsals. Use a preparatory beat to insure a clean attack.

THE INSTRUMENTAL GROUP FOR MORNING HAS BROKEN

YOUR SELECTED INSTRUMENTAL GROUP will be invited to play the song through once before the audience sings three stanzas. Children chosen to take part in the instrumental group should be rehearsed in the schools ahead of time. If players from a number of schools are included the supervisor or music teacher should go from school to school, rehearsing each group in exactly the same way and at the same tempo. Do not use a piano for rehearsals. This "prop" will not be there at the concert. The instrumental group is on its own, and will not be expected to play with the orchestra.

INSTRUMENTS TO BE INCLUDED IN THE CHILDREN'S PLAYING GROUP:

<u>Winds</u>	-	Recorders, flutes, clarinets (transpose song to Key of D), and small winds such as tonettes, melody flutes, etc.
<u>Bells</u>	-	Melody bells, xylophones and resonator or tone bells
<u>Strings</u>	-	Violins. The violins play the melody along with the other instruments. If your schools have a large string group let the conductor know and he may invite them to play one stanza alone, then join in with the other players.
<u>Autoharps</u>	-	Play chords as indicated. To alert the instrumental players have the autoharps sound two strong C chords as introduction.

PLAYERS IN THE INSTRUMENTAL GROUP should be seated all together, with a teacher-director in charge. If possible place them in the center, facing the stage. If the group is very large the teacher-director may want to appoint some assistants who can see her and synchronize their movements with hers.

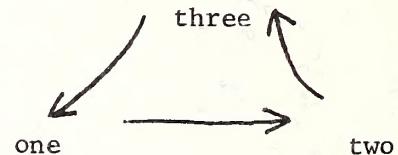
CONDUCTING THE SONG

MORNING HAS BROKEN is in 9/4 meter. Treat it as if it were in "threes." On each beat there is the equivalent of three quarter notes or one dotted half note.

Count one - two - three



Conduct

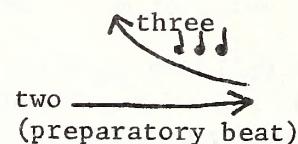


The tempo: $\text{♩} = 60$

The song begins on the third beat with three quarter notes: "Morning has"



The preparatory beat is on "two"



MORNING HAS BROKEN Words to the song with autoharp chords indicated;

(1)
 C C
 Morning has broken
 G⁷ C
 Like the first morning,
 C F
 Blackbird has spoken
 G
 Like the first bird,
 C C F
 Praise for the singing!
 C C G
 Praise for the morning!
 C C F
 Praise for them springing
 G⁷ C
 Fresh from the Word.

(2)
 C C
 Sweet the rain's new fall
 G⁷ C
 Sunlit from heaven,
 C F
 Like the first dew-fall
 G
 On the first grass,
 C C F
 Praise for the sweetness!
 C C G
 Of the wet garden
 C C F
 Spring in completeness
 G⁷ C
 Where his feet pass.

(3)
 C C
 Mine is the sunlight
 G⁷ C
 Mine is the morning
 C F
 Born of the one light
 G
 Eden saw play,
 C C F
 Praise with elation!
 C C G
 Praise every morning
 C C F
 God's re-creation
 G⁷ C
 Of the new day!

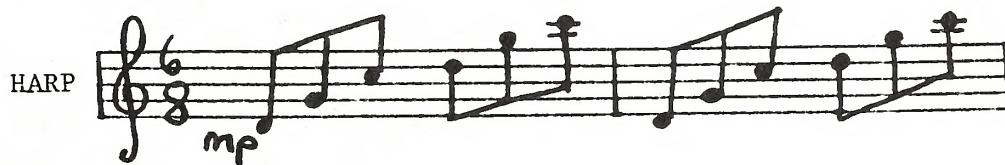
V. AND GOD CREATED GREAT WHALES
 Alan Hovhaness
 1911 -

Columbia Stereo
 M 30390

Alan Hovhaness composed this extraordinary work for orchestra, incorporating the taped voices of great humpback whales. The whale songs, recorded in the depths of the Atlantic Ocean off Bermuda, were brought to Andre Kostelanetz by Roger S. Payne, a Research Zoologist at the New York Zoological Society. Kostelanetz, always on the alert to pick up new ideas in musical sounds, felt that Hovhaness would be the ideal composer to create an exciting work for his orchestra to present at a Promenade concert. When Hovhaness heard the songs of the whales he became immediately enthusiastic and was soon at work on the score.

At the first performance of AND GOD CREATED GREAT WHALES, directed by Andre Kostelanetz, the New York Times reviewed it as "an immensely colorful and oddly moving work." The four segments of whale songs are alternated with instrumental music. The strings are instructed "to repeat and repeat, and to continue, rapidly and not together in free non-rhythm chaos; to make one great crescendo or diminuendo as the conductor directs." In addition to the usual string section of violins, violas, cellos, and basses, the score calls for flutes, piccolo, oboes, clarinets, bassoons, horns, trumpets, trombones and tuba. There is a large percussion section and harps which repeat a six-note pattern over and over. According to Mr. Hovhaness the chaotic rhythmless passages are to suggest the waves in a great ocean. The pentatonic melody played by woodwinds and brasses describes the openness of the sky. You may also be able to detect undersea rumblings of horns, trombones, and tuba.

Harp pattern - repeated over and over



Woodwinds - pentatonic melody



About the Composer

...Alan Hovhaness Chakmakjian (his full name) was born in Somerville, Massachusetts, March 8, 1911.

...His father's family were Armenians; his mother was Scottish.

...Hovhaness attended the New England Conservatory and is in every sense of the word, an American composer. He is also a prolific composer; his hundreds of works include more than twenty symphonies, many works for chorus and orchestra, and numerous works in other forms.

...He loves to write music, often writing on scraps of paper, napkins, menus, or old bills if he doesn't have manuscript paper handy.

...Not until he was thirty, while serving as organist at the Boston Armenian Church, did he become interested in the music of his Armenian ancestors. Many of his works are written in the style of Armenian folk melodies and in his work for piano and orchestra, "The Coming of Light," he creates the effects of ancient Armenian instruments such as the tar, oud, saz, and the kanoon, an instrument similar to the zither or hammer-dulcimer.

...He has said that melody is the most important element in music, but he is also interested in exploring all aspects of sound as being potential vehicles for music.

...In many of his works for chorus and orchestra he has been influenced by the mysticism of early Christianity, and he has explored and made use of the music of the Far East.

...His compositions are typically thought provoking and mystical; they are often modal, filled with short passages repeated over and over, colorfully orchestrated, and are eloquent understatements of musical ideas.

Books to Explore: Whales

Andrews, Roy	ALL ABOUT WHALES	Random House
Cousteau, Jacques	THE WHALE, MIGHTY MONARCH OF THE SEA	Doubleday
Griggs, Ramar	THERE'S A SOUND IN THE SEA	Scrimshaw Press
Hoke, Helen	WHALES	Watts
McIntyre, Joan	MIND IN THE WATERS	Sierra Club
McNulty, Faith	THE GREAT WHALES	Doubleday
Melville, Herman	MOBY DICK	Lakeside Press
Nickerson, Roy	BROTHER WHALE	Chronicle
Payne, Roger	"The Song of the Whale," pages 145-166 in THE MARVELS OF ANIMAL BEHAVIOR	National Geo- graphic Society
Time-Life Books	WHALES AND OTHER SEA MAMMALS	Time-Life
Watson, Jane	WHALES: FRIENDLY DOLPHINS AND MIGHTY GIANTS OF THE SEA	Golden
Young, Jim	WHEN THE WHALE CAME TO MY TOWN	Knopf

Books to Explore: Electronic Music

Boardman, Eunice & Beth Landis	EXPLORING MUSIC, Book 6 (See pages 192-193 for information on electronic music and suggestions for how children may compose electronic music).	Holt, Rinehart & Winston
Chase, Gilbert	AMERICA'S MUSIC, Rev & enlarged 2nd.ed. (See chapter 31, pages 659-692 for an extensive treatment of trends in contemporary music, including computers and synthesizers, electronic music, jazz elements, and Orientalism).	McGraw-Hill
Schwartz, Elliott	ELECTRONIC MUSIC: A LISTENER'S GUIDE	Praeger
Sear, Walter	THE NEW WORLD OF ELECTRONIC MUSIC	Alfred

Other Media to Explore for Information on Whales & Electronic MusicWhales

MOBY DICK.	Educational Audio Visual #MA-312 (Composer Peter Mennin's composition, <u>Moby Dick</u> is performed along with a film-strip of Herman Melville's classic story. Set includes recording, filmstrip and guide).	EAV
SONGS OF THE HUMPBACK WHALE.	Capital Records #ST-620 (Produced by Dr. Roger Payne, this recording includes actual "voices of the whales" used in the Hovhaness composition, <u>And God Created Great Whales</u>).	Capitol Records
WHALES, DOLPHINS, AND MEN.	Time-Life Films; 16 mm, sound, color, 51 minutes. Includes an excellent section of the humpback whale.	Time-Life

Electronic Music

AMERICA, MECCA OF ELECTRONIC MUSIC.	Keyboard Publications #P70-R4 (2 recordings, filmstrips, prints and guide).	Keyboard
ELECTRONIC MUSIC.	Keyboard Publications #KR-5 (2 recordings, filmstrips, prints and guide).	Keyboard
ELECTRONIC MUSIC IN ACTION.	Scott Education, Prentice-Hall #HAR6650. (Includes 3 color filmstrips, 4 recordings, and teacher's guide).	Prentice-Hall
NEW DIRECTIONS IN MUSIC.	Educational Audio Visual #8RF-1072 (Includes a copy of David Cope's book <u>New Directions in Music</u> , plus recordings and filmstrips).	EAV
NOW SOUND OF THE CLASSICS.	Keyboard Publications #KR-9 (2 recordings, filmstrips, prints and guide).	Keyboard

VI. The sixth number on your children's concert program will be a work by Stravinsky, illustrating the use of RHYTHM in music. The conductor will announce the name of the work. It will be one of the two named below. Both are on the same recording, and children should listen to them both before the symphony concert.

DANCE OF THE ADOLESCENTS and JEU DU RAPT from "Le Sacre du Printemps" Columbia Stereo
Igor Stravinsky MG 31202
1882 - 1971

OR

DANCE OF KASTCHEI from "Firebird Ballet Suite" Same recording
Igor Stravinsky

1. DANCE OF THE ADOLESCENTS and JEU DU RAPT
FROM LE SACRE DU PRINTEMPS

Listening Highlights

LE SACRE DU PRINTEMPS (The Rite of Spring) is Stravinsky's music for a ballet commissioned by Diaghilev. At its first performance in Paris on May 29, 1913, a riot broke out. The explosive rhythms and dissonant harmonies so stirred up the audience that their noisy demonstrations kept the dancers from hearing the orchestra. Above the uproar the voice of Maurice Ravel was heard shouting: "A genius! He's a genius!"

Stravinsky was not disturbed. He had written the music to express his inner feelings about the elemental forces of life and of primitive man's untamed, instinctual drives. As Stravinsky himself states it: "I was guided by no system whatever in Le Sacre . . . Very little immediate tradition lies behind it. I had only my ears to help me. I heard and I wrote what I heard."

LE SACRE is subtitled "Pictures from Pagan Russia" and it is divided into two parts:

- 1) The Fertility of the Earth (Introduction; Harbingers of Spring; Dance of the Adolescents; Spring Rounds; Games of the Rival Tribes; Procession of the Sage; Adoration of the Earth; Dance of the Earth)
- 2) The Sacrifice (Introduction; Mystical Circles of the Adolescents; Glorification of the Chosen One; Evocation of the Ancestors; Sacrificial Dance of the Chosen One.)

DANCE OF THE ADOLESCENTS comes at the beginning of Part I of the Ballet. Some of the highlights to bring out with repeated listenings might be:

- 1) The pounding rhythm . . . like the drumbeats of primitive music
- 2) Changing meters
- 3) Displaced accents
- 4) Cross-rhythms
- 5) Metric superimpositions
- 6) Rhythmic ostinatos

Opening theme:
(Strings)

2. DANCE OF KASTCHEI from FIREBIRD BALLET SUITE

In 1909 there was a concert in St. Petersburg at which two of Igor Stravinsky's works -- Scherzo fantastique and Fireworks -- were performed. Serge Diaghilev, director of the world-famous Ballet Russe, attended the concert and was so impressed with the talent of the twenty-seven year old composer that he commissioned him to orchestrate some Chopin pieces for his dancers. Diaghilev, realizing that Stravinsky was capable of doing much bigger things, invited him to write an original ballet, based on an old Russian legend about the Firebird. Stravinsky went to work and finished the score in May, 1910. A month later the Firebird had its first performance at the Paris Opera.

Like most old folk tales, the story of the Firebird has been told in many ways. Here is the version presented by the Ballet Russe with Stravinsky's music:

The Firebird Ballet Story

Late one night the young Prince, Ivan Tsarevitch, hero of many Russian tales, has been hunting and wanders into a deep wood. Suddenly he sees a bird with flaming feathers flashing through the trees. As he rushes to pursue her he sees a shining silver tree hung with golden apples. The bird flutters around the tree and Ivan seizes her. The Firebird begs so piteously for her freedom that Ivan lets her go. To reward him she gives him a golden feather which has the power to protect him against all evil. As the darkness fades Ivan sees the tower of an old castle. Through its archway thirteen lovely maidens in long white gowns come out and dance around the silver tree. One of them brings him a golden apple and warns him that he is in the domain of the terrible King Kastchei, an ogre who imprisons travellers and turns them into fearful monsters or statues of stone.

The maiden, beautiful Tsarevna, also tells him that the dancers are really young princesses, captured and held prisoners under Kastchei's power. As they go back to the castle Ivan follows, determined to free them. Immediately Kastchei's demons rush around Ivan, warning him that he will be turned into stone. Then the ogre himself, with his glittering evil eyes and claw-like fingers, appears and begins to work his spell. Ivan remembers the magic feather and waves it in Kastchei's face. The ogre staggers back and Ivan is safe. Suddenly the Firebird appears, and leads Kastchei and his demons in a wild dance until they fall to the ground exhausted.

The Firebird shows Ivan a casket by the enchanted tree. In it is a large egg which contains Kastchei's soul. He will live only so long as the egg remains unbroken. "Break the egg," says the Firebird, "and Kastchei will die." Ivan does as the bird directs and dashes it to bits. There is a loud crash, then darkness. When the light returns Ivan is standing in the forest but the ogre, his castle and the demons have vanished. All the victims Kastchei had turned into stone come to life. The Princesses, released from their enchantment, dance happily as Ivan claims the beautiful Tsarevna as his bride.

See: The Jam Handy color filmstrip, THE FIREBIRD, No. 5 in the series, "Music Stories," GM 1750 (with correlated recording). Order from Prentice-Hall, Inc., Education Division, Englewood Cliffs, New Jersey 07632.

Listening Highlights

THE INFERNAL DANCE OF KASTCHEI comes near the end of the ballet. It is followed by a quiet Berceuse and the Finale. The Dance, like the Dance of the Adolescents in the Sacre du Printemps is made of driving rhythms such as only Stravinsky could write. The overpowering effect of the story -- evil destroying itself -- may be the only highlight the listener is capable of absorbing. As the record is heard a number of times in the classroom a few of these details may become recognizable:

- 1) The relentless pounding pulse, first heard in the timpani

TIMPANI

- 2) Syncopated rhythms -- misplaced accents

HORN

- 3) Sudden very loud accents played by the entire orchestra
- 4) Changes of meter -- 3/4; 2/4; 6/4; 2/2; etc.
- 5) Some outstanding instruments -- flute & piccolo; trumpet; horns; harp; bassoons; clarinet
- 6) Strings -- used percussively
- 7) Chromatic and whole tone scales

About the Composer

...Igor (Feodorovitch) Stravinsky was born on June 17, 1882, in Oranienbaum, Russia, a village near St. Petersburg.

...He was brought up in a musical atmosphere, and became an accomplished pianist at an early age.

...Igor's father was the leading bass singer at the Imperial Opera, and often took him to St. Petersburg to listen to rehearsals and attend performances.

...Igor had a great gift for reading music, and was often found in his father's library browsing through opera scores. He became familiar with many operas before hearing them in live performance.

...Despite their young son's musical talents Igor's parents decided he was to become a lawyer. So they sent him to study law at the University of St. Petersburg. Much as he disliked what he considered to be a "dry subject," he completed his course of study in 1905.

...By now he knew that he wanted to become a musician. He married his cousin who understood how much he loved music. and gave him every encouragement to give up law.

...The turning point in his life was when the great teacher and composer, Rimsky-Korsakoff, took him as a pupil. From this master he learned the art of orchestration and the two became great friends.

...To commemorate the marriage of Rimsky-Korsakoff's daughter Stravinsky composed an orchestral work, "Fireworks." As a surprise gift he sent it to his teacher's summer place. The package came back unopened. Rimsky-Korsakoff had died a few days earlier.

...Stravinsky's career as a composer was established with the success of his Firebird Ballet. On the opening night Debussy rushed backstage to congratulate Stravinsky. From now on Diaghilev depended on Stravinsky for his most important ballet scores.

...Stravinsky's married life was a happy one. The Stravinskys had four children -- two boys and two girls.

...In 1919 the family moved to Paris and for the next fifteen years France was their adopted country. They also had ties in Switzerland.

...Stravinsky visited the United States for the first time in 1925, and returned a number of times to direct orchestras in the performance of some of his most famous works.

...Harvard University invited him to give a series of lectures in 1959. Eventually, in 1941, he became an American citizen.

...Soon after 1941 he married his second wife, Vera, and settled in Hollywood. They had a beautiful home, and entertained visitors from all over the world.

...Stravinsky's deep roots were always in Russia. Having been exiled during the war years, and considered a traitor to the values of Soviet Russian society, he was deeply moved by the warmth of his reception when, after fifty years, he returned for a visit to his native land.

...Stravinsky's major works are usually classified in three periods:

1. The Russian Period
2. The Neoclassic Period
3. The Serial Period

In all three periods rhythm is an underlying and dominating force.

Books About Stravinsky

Craft, Robert	STRAVINSKY	Knopf
Libman, Lillian	AND MUSIC AT THE CLOSE: STRAVINSKY'S LAST YEARS	Norton
Posell, Elsa Z.	RUSSIAN COMPOSERS See pages 100 - 112	Houghton Mifflin
Stravinsky, Igor	POETICS OF MUSIC In the Form of Six Lessons	Harvard University Press
Stravinsky, Theodore	CATHERINE AND IGOR STRAVINSKY Beautiful photographs	Boosey & Hawkes

FOR YOUNG READERS

Debrin, Arnold	IGOR STRAVINSKY: HIS LIFE AND TIMES	Crowell
Young, Percy M.	STRAVINSKY	D. White

VII. MUSIC FROM THE TEMPEST
 "The Mermaids"
 "Miranda"
 "Caliban's Song"
 Jean Sibelius
 1865 - 1957

Columbia Stereo
 M 30390

Finland's great composer, Jean Sibelius, wrote incidental music for Shakespeare's play, "The Tempest." The three short selections on the children's program are good examples of descriptive music. They relate to characters in the play:

1. The Mermaids
2. Miranda - daughter of Prospero, Duke of Milan
3. Caliban - an ugly monster, slave to Prospero

Sibelius orchestrated "The Tempest" music as two Suites. "Caliban's Song" is the third number in the First Suite, Op. 109, No. 2. "Miranda" and "The Mermaids" are the sixth and seventh numbers in the Second Suite, Op. 109, No. 3. The music was played for the first time in Copenhagen in 1926, at a performance of Shakespeare's play.

Story of The Tempest

Prospero, the Rightful Duke of Milan, lived with his beautiful daughter, Miranda, on an uninhabited desert island. Many years ago, when the little daughter was three years old, Prospero's brother, Antonio, plotted with the aid of the King of Naples to take over his brother's power, and become the Duke himself. Miranda and her father were put on board a ship and out at sea were forced into a small boat and left, as Antonio thought, to perish. Fortunately, Prospero's loyal friend, Gonzalez, had secretly hidden in the boat water, food, clothes and some books. Being a scholarly man -- as well as a student of magic -- Prospero valued the books more than his dukedom.

As Miranda grew up on the deserted island she never saw another human being except her father. The two of them lived in a rock cave, protected from wind and sea. Prospero learned that the island had once been the domain of a cruel witch, Sycorax, who had an ugly mis-shapen son named Caliban. When Prospero found Caliban roaming in the woods he took him to his cave and tried to teach him. But whether from stupidity or evil intent Caliban learned nothing, so Prospero used him as his slave to fetch wood and perform any labor demanded of him. On the island there were many good spirits imprisoned in the bodies of large trees because they had refused to carry out the wicked commands of Sycorax. Prospero, through his use of magic, was able to release them all and they were ever after grateful and obedient to his will.

The leader of the good spirits was Ariel, a lively little sprite, dedicated to serve his master on condition that one day Prospero would free him completely. Having those powerful spirits at his command, Prospero could control the winds, and the waves of the sea. By his orders they raised a violent storm which nearly wrecked a large ship. When Miranda found out that the ship was full of living beings, she begged her father

to save their lives. He quieted her fears and said that no person in the ship would be hurt. Furthermore, he explained that his purpose in creating the tempest was to bring to the island certain people who would ensure her future happiness, and restore his dukedom.

With the protection and guidance of Ariel the shipwrecked people were all landed safely on different parts of the island. Prospero called Ariel to give him an account of what had happened. He reported that the ship's crew were unharmed, and that the ship, though invisible to them, was safe in the harbor. Ferdinand, the handsome son of the King of Naples, was the first to appear before Prospero. When Miranda saw him she fell instantly in love -- as he did with her. Ariel described how he had tortured Prospero's brother, Antonio, and the King of Naples by setting before them a delicious banquet, and then making it vanish. They were reminded of their injustice to Prospero, and both repented. So all was forgiven and Prospero's dukedom was restored. Best of all his beautiful daughter, Miranda, became the bride of Ferdinand and inherited the crown of Naples. Ariel gained his freedom and celebrated with a song:

"Where the bee sucks, there suck I;
 In a cowslip's bell I lie;
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily, shall I live now
 Under the blossom that hangs on the bow."

See: Educational Audio Visual color filmstrip, THE TEMPEST, EAV #3F-369. Order from Educational Audio Visual, Inc., Pleasantville, N. Y. 10570.

Spoken Arts recording and filmstrip, THE TEMPEST; THE MOST POETICAL OF PLAYS, Set no. R 66-1510. Order from, Spoken Arts, New Rochelle, N. Y.

Books about Shakespeare's THE TEMPEST

Guthrie, Tyrone. Ten Great Plays. Golden Press. New York. (THE TEMPEST is one of ten plays by Shakespeare that have been abridged for young readers).

Lamb, Charles. Tales from Shakespeare. Crowell. New York. (An old favorite that remains a most readable collection of Shakespeare's works told in narrative form. Includes THE TEMPEST).

Listening Highlights

1. THE MERMAIDS. The score calls for flutes, oboes, clarinets, bassoons, French horns, timpani, bass drum, harp and a full string section. The meter is 6/4 or two dotted half notes to a measure. This was an often-used meter in Sibelius' music.

The opening melodic theme returns many times.

OBOES

mf

Another short theme, derived from the first part of the opening melody.

FLUTES

Then there are three fragments of the first theme, followed by a jagged rhythmic pattern in the woodwinds.

FLUTES

A suggestion for classroom use: Don't try to analyze the piece but let the children create movement. They will gradually become aware of the movement of rolling waves, mermaids at play, etc.

2. MIRANDA. Strings play an important role in this number, but there are also flutes, bass clarinet, bassoons and French horns. The two short themes which can easily be identified are:

VIOLIN

VIOLINS

The feeling of smooth, slow legato (in a minor) may suggest Miranda's loneliness. Or perhaps the music is just a brief expression of Sibelius' romantic style.

Let children express their feelings through creative movement.

3. CALIBAN'S SONG. The children will enjoy dramatizing the awkward and sinister movements of this mis-shapen creature. Then let them play the percussion score on the outside back cover of "Symphony Stories."

THE PERCUSSION SCORE

CALIBAN'S SONG - Sibelius
From The Tempest

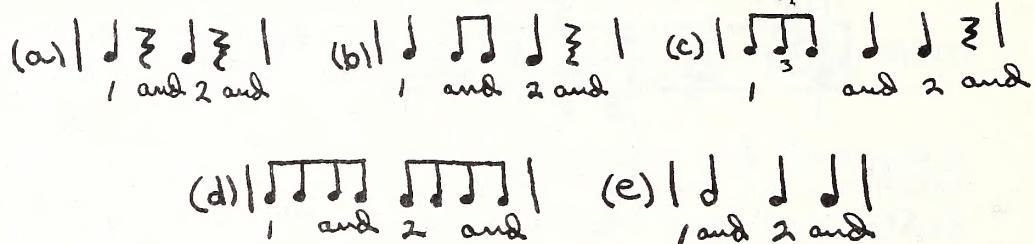
Columbia Stereo
M 30390

The percussion score is for classroom use.

DO NOT BRING PERCUSSION INSTRUMENTS TO THE CONCERT - - - - -
except the handmade instruments for IN BAIA TOWN

Teaching Procedures

1. Play the recording a number of times for listening only.
2. Looking at the score, explain the meter, $\frac{4}{4}$ (four quarter notes in each measure, but counted in "twos.")
3. Count the meter out loud: | one-and-two-and | one-and-two-and |
4. Swing the meter, moving both arms DOWN - UP, DOWN - UP, etc.
5. Clap the first beat in each measure, then clap the various patterns the children find in different measures. For example



6. Arrange to have all of the required percussion instruments at each child's place ahead of time. Do not pass them out.

Woodblocks	Maracas	Triangle
Sticks	Jingle Bells	Cymbals
Drums	Tambourine	Finger Cymbals

About the Composer

...On December 8, 1865, Jean (Johan Julius Christian) Sibelius was born in Tavastehus, Finland. In this inland town his father was stationed as an army surgeon.

...The boy grew up in the pleasant atmosphere of a cultured home. His parents encouraged him to explore his two greatest interests -- nature and music.

...Before he was old enough to go to school the young Sibelius was playing on the family piano. After music lessons started he was much happier improvising his own tunes than practicing the assigned lessons.

...At ten the budding musician composed a piece for violin and cello which he named "Drops of Water" because the notes were all to be played pizzicato.

...From the age of eleven until he was twenty Jean attended the Finnish Model Lyceum where he received an excellent classical education. Violin lessons started at fourteen, and it is reported that he took his fiddle to the woods where he played tunes inspired by the trees and streams.

...In 1885 Sibelius went to the University of Helsinki to study law. He stayed less than one semester and transferred to the Conservatory where he could devote all of his time to music.

...After winning a scholarship and getting a small government grant, he went to Berlin to study. Here the brilliant concert life of a big city with its symphony orchestras opened up a new world to him.

...The next move was to Vienna for a year of study with Fuchs and Goldmark. He met many notable musicians who gave him encouragement and helped him with advice.

...Back in Finland in 1891 he accepted a professorship at the Musical Academy. married Aino Järnefelt, and settled down to live in Helsinki.

...In 1914, before the outbreak of World War I Sibelius came to the United States to conduct his symphonic Poem, "The Oceanides." Yale University gave him an Honorary Music Doctorate.

...The War years later were very difficult for Sibelius who loved his country with a passion. Through the many political vicissitudes that tore his sensitive nature apart, he continued to compose -- symphonies, chamber music, choral works, songs and piano pieces.

...The great orchestral work, Finlandia, was so moving to Finnish audiences that its performance was banned during times of political unrest.

...Sibelius became not only a national idol but a composer revered all over the world. After his retirement to a peaceful forest home near Helsinki, he and his wife welcomed and entertained famous musicians and well-wishing visitors from many countries.

Books About Sibelius

Arnold, Elliott

FINLANDIA: THE STORY OF SIBELIUS
Revised edition
Illustrated by Lolita Granahan
ed. SIBELIUS

Holt

Abraham, Gerald

Drummond

VIII.

I N B A I A T O W N -- Brazilian Folk Song

AT THE CONCERT your children will sing two stanzas of the Brazilian folk song, IN BAIA TOWN. They will also be invited to play their hand-constructed percussion instruments on the Refrain. Percussion players from the orchestra will stand at the front of the stage, facing the audience, to lead them. However, they should be rehearsed ahead of time in the schools as a part of their classroom preparation. Use the outline below as a guide for the use of the instruments:

Shake tamb. Sing "la la la la, etc." and play rattles, maracas, shakers. Rap tamb.

(Refrain-
play & sing)



Sing "la la la la, etc." and play rattles, maracas, shakers.

(Sing-no
instruments) 1. In Baia town ev'rywhere, Cocoanuts are five cents a piece
In old Baia town.

Rap tamb. Sing "la la la la, etc." and play rattles, maracas, shakers. Rap tamb.

(Refrain-
play & sing)



Sing "la la la la la, etc." and play rattles, maracas, shakers.

(Sing-no
instruments) 2. In Baia town, ev'rywhere, Vátapá is five cents a plate
In old Baia town.

Rap tamb. Sing "la la la la la, etc." and play rattles, maracas, shakers. Rap tamb.

(Refrain-
play & sing)



Sing "la la la la la, etc." and play rattles, maracas, shakers.



IX TIMES SQUARE from "On the Town"
 Leonard Bernstein
 August 25, 1918

Stereo
 MS 6677
 Columbia

LEONARD BERNSTEIN, America's talented composer, pianist and conductor is familiar to thousands of television viewers who have watched his New York Philharmonic educational programs. As a composer Bernstein's output has not been restricted to any one style. He is as much at home with popular music and jazz as he is with serious symphonic music. He has written four musical comedies, a violin serenade, two song cycles, a mass, a short opera, two ballets, a clarinet sonata, two piano suites, a motion picture score, two symphonies and a jazz composition called "Prelude, Fugue, and Riffs."

ON THE TOWN was a hit Broadway musical, produced in 1944. Leonard Bernstein and his collaborator, Adolph Green, started it while he and Mr. Green were both in the hospital recuperating from surgery. The show is about three sailors on shore-leave in New York. "Times Square" is the third of three dance episodes, and the Finale of Act I.

John Milder's description of the "Times Square" episode follows:

"Three sailors, Chip, Ozzie and Gabey have a very short shore-leave in which to conquer New York City. Each has a different notion of the best way to do the town and find female company. Chip is studious and statistical-minded; Ozzie is a fun-loving type; Gabey is an incurable romantic.

After some dispute they agree to start off by taking a subway. In the subway, Gabey sees a poster photograph of 'Ivy Smith' who has been chosen 'Miss Turnstiles' for the month. The photograph and poster description of the young lady are enough to convince him that she is the girl of his dreams, and he is intent on combing the city until he finds her. After trying to dissuade him, Chip and Ozzie agree to help Gabey track her down.

Each armed with his own list of likely places for 'Miss Turnstiles' to be located, the sailors start off in different directions. Chip is promptly ambushed by a lady cabdriver. Every year is Leap Year to this confident young lady, and she sets out to conquer Chip with obvious portents of success. Ozzie, whose adventurous and fun-loving disposition leads him to the Museum of Natural History, runs into a girl student of anthropology, who also proves thoroughly (if surprisingly) diverting. Gaby, after multiple discouragements, finally succeeds in finding Ivy at the music school where she is taking singing lessons. And so matters end, with love -- and New York -- conquering all, and with temporary arrangements giving every indication of becoming permanent."

Listening Highlights

TIMES SQUARE is high-spirited music, scintillating with colorful orchestral effects. The form of the composition is episodic. There are a number of changes of scene -- if you must identify with the plot -- as the sailors explore the city. In the third episode an alto saxophone sings forth with the melody accompanied by the bass drum and snare drum played with brushes. (Your children will enjoy dancing to this lively music).

About the Composer

...Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918. In his early days there was no indication that he would become a musician. The family did not even have a piano in their home until Leonard was ten.

...When an aunt gave the Bernsteins a piano Leonard, or "Lenny" as he was called, could not be pulled away from it. After much begging, the family found a teacher for him, and his study of music began.

...After graduating from high school Lenny went to Harvard University. As a music major he studied composition with Walter Piston and Edward Burlingame Hill, and piano with Heinrich Gebhard.

...He wrote his first serious music at Harvard -- a score for a play, The Birds. He was the orchestra conductor for the play performances, and showed such unusual ability that the problem arose, should he be a pianist, composer, or conductor?

...Upon graduating from Harvard in 1939, he was advised to study conducting. In the fall of that year he enrolled as a student at the Curtis Institute of Music in Philadelphia. Fritz Reiner, his teacher of conducting, was delighted with his new pupil, but so were his teachers for piano and composition.

...During the summer of 1941 he studied conducting at the Berkshire Music Festival in Massachusetts. The conductor of the Boston Symphony, Serge Koussevitzky, was so impressed with his ability that he invited him to be his assistant the following summer. A year later he became the assistant to Artur Rodzinski, conductor of the New York Philharmonic.

...On November 14, 1943, an incredible opportunity catapulted Bernstein into national fame. He was asked to take over a performance of the New York Philharmonic as a substitute for the scheduled conductor, Bruno Walter, who was ill. It was a difficult program and there was no chance for a rehearsal. He went to the podium, trembling but determined to succeed. At intermission his fears were allayed by a telegram from Koussevitzky, saying: "Listening now. Wonderful."

...Since then Mr. Bernstein has conducted most of the major orchestras in America and Europe. He was the first American to conduct at the La Scala Opera. He has also been a good-will ambassador for the United States by taking the New York Philharmonic to Europe, Asia, and South America.

...There are many demands on Leonard Bernstein's time, but when he is advised to drop some of them, "I don't want to give in and settle for some specialty. I want to conduct, I want to play the piano, I want to write music for Broadway and Hollywood, I want to write symphonic music."

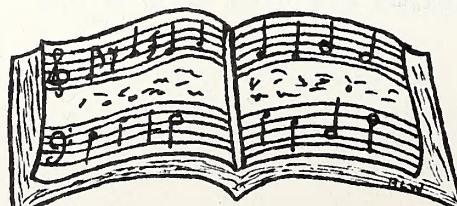
...Mr. Bernstein married the former Chilean actress, Felicia Montealegre, and they have three children: Jamie, Alexander Serge, and Nina. He has always found time to be a good father and to play with his children, as well as trying to educate them.

Books About Bernstein

Gruen, John	THE PRIVATE WORLD OF LEONARD BERNSTEIN Photographs by Ken Heyman	A Ridge Press Book Weidenfeld and Nicholson, London
Bernstein, Leonard	LEONARD BERNSTEIN'S YOUNG PEOPLE'S CONCERTS -- For Reading and Listening (Includes four recordings)	Simon & Schuster
Bernstein, Leonard	THE JOY OF MUSIC	Simon & Schuster
Posell, Elsa Z.	AMERICAN COMPOSERS pages 8 - 13 A short resume of Leonard Bernstein's early years with one photograph	Simon & Schuster

REF E R E N C E B O O K S O N M U S I C

Apel, Willi	HARVARD BRIEF DICTIONARY OF MUSIC	Harvard U. Press
Berger, Melvin	MASTERS OF MODERN MUSIC	Dodd, Mead
Bauer, Marion	HOW MUSIC GREW EAST AND WEST	Putnam
Bauer, Marion	MUSIC THROUGH THE AGES	Putnam
Britten, Benjamin	THE WONDERFUL WORLD OF MUSIC	Garden City
Chase, Gilbert	AMERICA'S MUSIC	McGraw-Hill
Clendenin, William	HISTORY OF MUSIC	Littlefield
Cross, Milton & David Ewen	ENCYCLOPEDIA OF THE GREAT COMPOSERS	Doubleday
Engle, Carl	THE MUSIC OF THE MOST ANCIENT NATIONS	Schirmer
Ewen, David	ORCHESTRAL MUSIC	Watts
Lloyd, Norman, ed.	GOLDEN ENCYCLOPEDIA OF MUSIC	Western
Grout, Donald	A HISTORY OF WESTERN MUSIC	Norton
Hitchcock, Wiley, ed.	PRENTICE-HALL HISTORY OF MUSIC SERIES	Prentice-Hall
Scholes, Percy	OXFORD JUNIOR COMPANION TO MUSIC	Oxford U. Press
Schonberg, Harold	LIVES OF THE GREAT COMPOSERS	Norton
Shay, Arthur	WHAT IT'S LIKE TO BE A MUSICIAN	Reilly & Lee
Siegmeister, Elie	INVITATION TO MUSIC	Harvey House
Surplus, Robert W.	FOLLOW THE LEADER	Lerner
Thompson, Oscar	INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS	Dodd, Mead



INSTRUCTIONS FOR MAKING PERCUSSION RATTLES

Rattles were among the first instruments of antiquity, and they have played a significant role in the long history of man's music making. Whether of ancient or modern construction, rattles are mainly of two types: 1) the strung, braided or woven rattle in which various small, hard objects are bunched together. 2) the gourd rattle -- or its cousin, the rattling seed pod.

STRUNG RATTLE

Materials needed

A rigid metal, wooden or celluloid frame, such as an old bracelet, a shower curtain pin, a large drapery ring or a small embroidery hoop. A frame can be made from an old coat hanger by cutting off and shaping the lower part into a circle, then winding the two ends around each other for a handle. Rattling objects, such as keys, shells, metal wheels, discs or buttons, round bones from shoulder lamb chops, flattened bottle caps, etc.

Hammer

Ice pick

Large nail, bigger in diameter than ice pick

Spool of pliable wire

Shears to cut wire

Plastic tape

Raffia or yarn

Large needle

What to do

If the object to be strung does not already have a hole of sufficient size to slip loosely on the frame, pierce a hole with an ice pick and hammer; then enlarge it with the nail. The objects may be slipped directly onto the open shower curtain or the coat hanger frame. If a closed circle such as a bracelet or wooden hoop is used, string the objects on the wire around the frame. Leave four or five inches of wire, then slip on the first cluster of objects. Loop the wire, and twist it around a couple of times at the top to secure it. The loop should be just large enough to allow the objects on the wire to jingle freely. Continue in this way, adding as many clusters as desired to fit the frame. Wind the wire directly around the frame or affix it with plastic tape. A small section of the frame should be left free to serve as a handle. Wrap the ends of the wire around the frame at this point and cover with plastic tape. Another method of fastening the wire to the frame is to button-hole stitch it on all around with raffia or yarn. A combination of taping and button-hole stitching may be used.

GOURD RATTLE

Materials needed

A thoroughly dry, well-seasoned gourd with a neck sufficiently long to use as a handle

Sandpaper

Enamel paint of various colors

Shellac

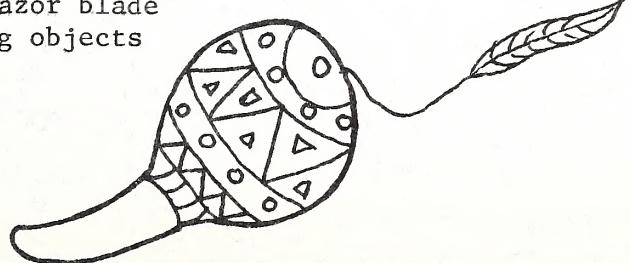
Paint brushes - one 1/2 inch brush

A few small brushes

Scotch tape or Masking tape

Silk thread

Fluffy bird feather such as a turkey feather
Sharp razor blade
Rattling objects



What to do

Sand the entire surface of the gourd to smooth out any roughness. With a razor blade cut out a triangular plug from the gourd at a point at least two inches from the top end. Insert the razor blade obliquely, not at right angles, so that the plug edges will rest on the shoulders of the hole and not fall through to the inside of the gourd. The process is similar to cutting a pumpkin lid for a jack-o-lantern. If the seeds are dry enough to rattle, they may be left in the gourd. The natural seeds usually produce a soft rattle. Sharper sounds are secured by adding buckshot, pebbles, dried beans, small nails, screws or beads; softer effects by adding rice, sand, unpopped popcorn, paper clips, sun-flower seeds or peppercorns.

Take out the plug and, with a toothpick, spread a little iron glue thinly over the cut edge. Do the same with the edge of the hole. When both edges are dry, glue the plug back over the hole, taking care to fit it smoothly and exactly in place. Paste two crossed pieces of scotch tape or masking tape over the plug. Give the gourd a basic coat of flat paint or shellac and then cover with quick-drying enamel as a background color for the design. It is a good idea to work the design out in poster colors on a piece of paper before applying it to the gourd.

As the final step, wrap a doubled silk thread around the quill end of the feather, Sew it to a circle of masking or adhesive tape about one inch in diameter, and stick it to the end of the gourd. Paint the tape red.

TIN CAN RATTLE

Materials needed

One small tin can -- size 3" by 3" such as a peanut or salted nut can. A small paint, varnish, or enamel can with a lid that presses down into the rim is also good.

One 1/2 inch dowel stick, 12 inches long

Paint brushes

Enamel paint of various colors for decorating can

Panhead screw with 1/8" shank, 1/2" in length

Drill with bit 3/32" in diameter - or 1/32" less in diameter than shank of screw

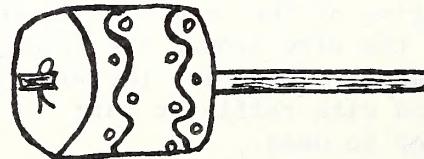
1 cotter pin approximately one inch long

Hammer File

Ice pick or nail

Screw driver

Rattling objects

What to do

Clean the inside of the can. With the hammer and an ice pick or a nail, punch out a hole in the bottom of the can big enough for the 1/2 inch dowel to slip through. Turn the can upside down on a table, and punch the ice pick holes close together until they break through. Be careful not to get the hole too large. If a mistake is made and the hole is too big it can be bushed with split matches or filled with plastic wood. The stick must fit snugly. Drill a hole longitudinally into one end of the dowel (smaller than the shank of the screw). Clean out the sawdust. Push the drilled end of the stick up through the can, starting at the bottom. In the center of the top of the lid, punch a hole large enough for the shank of the screw to slip through.

Screw the lid snugly to the end of the dowel. Now set the lid in place and pencil-mark the dowel where it comes through the bottom of the can. Take the dowel out and bore a hole at the pencil mark for the cotter pin. Put in the "rattling" materials -- dried beans, pebbles, buckshot, thumbtacks, rice, or whatever you feel gives the rattle the best tone quality for your purposes. Then close the lid down by pulling the stick through the bottom hole. Insert the cotter pin. A peanut can lid will need a band or two of plastic tape to bind it around the edges. The little rough piece of metal where the key was welded to the bottom of the can should be smoothed with a file or taped over before painting and decorating the rattle.

MAILING TUBE RATTLE



This is the easiest kind of rattle to make, and a good project for primary children.

Materials needed

A sturdy cardboard mailing tube with a removable cap, 8" - 12" in length and about 1 1/2 inches in diameter. If the top of the cap and the bottom of the tube have metal ends, the sound of the rattle will be improved.

Several paint brushes

Several colors of poster paint or enamel

Glue or rubber cement

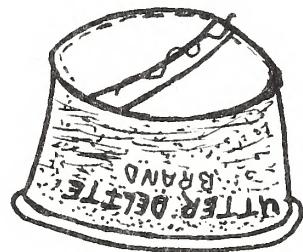
Masking tape

Pebbles, buckshot, rice, dried beans or any other kind of rattling objects.

What to do

Remove the cover, and put the pebbles, etc. inside the tube. Apply a thin coat of glue to the tube where the cap fits on. Slide the cap back over the tube and tape it onto the tube at the joint. Paint and decorate the rattle. Finish with a coat of shellac if poster paints are used. If you want a handle, paint a one-inch band of glue or cement around the tube, close to the top. Wrap doubled yarn or ribbon several times around the cemented band. Tie the ends tightly, leaving a three- or four-inch loop. Each child may hang his rattle on his own nail for a classroom display.

COTTAGE CHEESE CARTON RATTLE



Materials needed

One cottage cheese carton with a tight-fitting plastic lid

A small handful of dried beans -- for a loud rattle

A small handful of rice -- for a soft rattle

Ice pick

A piece of pliable wire, or a string

What to do

Turn the carton upside down. With the ice pick, punch two holes in the rim on opposite sides of the carton. Thread the wire (or string) through the holes across the bottom of the carton. Allow enough wire to make a convenient handle. Fasten the wire by looping the two ends together and twisting them back around the wire as far as the holes on each side. If string is used for the handle, knot the ends, and shove the knot back to one of the holes. Put the beans or rice inside the carton, and snap the plastic top back in place. If you want to paint or decorate the carton, first remove the wax surface with a solvent or cleaning fluid.

T A M B O U R I N E S

The two types of tambourines, one rectangular, and the other circular, described below, are simple to construct from materials that are inexpensive, and readily available. Many variants on these can be developed through combining children's and teacher's ideas.

RECTANGULAR CIGAR BOX TAMBOURINE

Materials needed

1 cigar box (wooden, if available)

Bottle caps or tin roofing discs - 8 or 12

4 fine finishing nails as long as depth of cigar box

1 large nail

Hammer

Hand drill (the bit should be smaller than the nail in diameter)

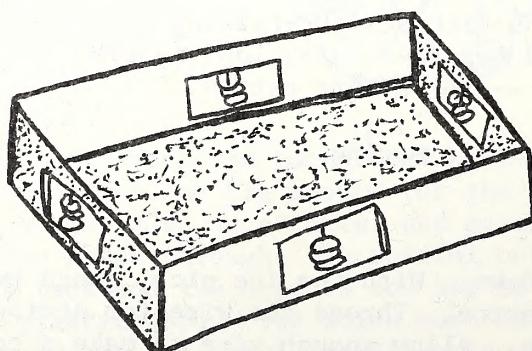
Pencil and ruler

Sharp cutting instrument, such as X-acto, with blade

Colored plastic tape

What to do

If bottle caps are used, flatten them with a hammer. Remove cork and punch a hole in the center of each with a large nail. Cut the lid off the cigar box. Reinforce all four sides of the box with plastic tape, banding it around inside and out. Mark a rectangular window in the center of each side of the box. Make the window $3/4$ to 1 inch wide and at least $3/4$ inch longer than the diameter of the metal discs. Cut out each window along the pencil marks with a sharp blade. Drill a fine hole through the top rim of the box, at the central point, and penetrating almost to the bottom. Gently insert the finishing nail, tapping it down in the frame until the point comes through into the window. Slip two or three metal discs on the nail, and continue to hammer it into the bottom part of the frame. Be sure the hole in each disc is big enough to allow it to jingle freely. Use the same procedure for the other three windows.



FINGER PAINTING

FINGER PAINTING, unlike painting with brushes, furnishes a simple, direct way of extending the child's listening experiences. The medium is not demanding, and it offers a high degree of tactile satisfaction. To be successful with a group of children, the situation must be carefully prepared in advance.

Materials Necessary for Finger Painting

Smooth surfaced tables (enamel, masonite, linoleum tops or hardwood) of height comfortable for child to stand and reach the entire area of the paper.

Finger paints of good quality. (Not made of starch or other substitutes). Preferably buy the original Ruth Shaw finger paints prepared by Binney & Smith, from Southern School Supply, Raleigh, N. C. Colors: Black, red, blue and green.

Other materials needed: some newspaper, a dipping pan, glazed finger paint paper, a sprinkling can, a pail to wash in, a pencil, tongue depressors, paper towels, old shirts or aprons, absorbent cloths, a tablespoon, and an electric iron.

SUGGESTIONS FOR USING WITH MUSIC: Let everyone experiment with the paint and paper for some time before introducing music. Then listen to the recording once or twice before beginning to paint. Always observe this rule:

START AND STOP WITH THE MUSIC

Steps in Finger Painting

1. Roll sleeves above elbow, and put on apron.
2. Put folded sheet of newspaper on floor to receive finished painting.
3. Half fill pail of cool water, placing near it 2 absorbent cloths for cleaning up.
4. Have ready a pan of water 4" by 17" (or cafeteria tray) for submerging paper.
5. Place open jars on supply table along with tongue depressors for easy access.
6. Write name and date on rough or matte side of paper.
7. Roll paper in small cylinder and submerge in dripping pan. Unroll, pulling under, up and out of water until both sides of sheet are thoroughly wet. Allow excess water to drip back into pan.
8. Lay wet sheet on table and smooth out air bubbles and wrinkles.
9. Take jar of chosen color to table with tablespoon and depressor.
10. Put 3 level tbsps. of finger paint in center of paper.
11. Replace jar of paint on supply table.
12. Mash paint with palm of hand until it is smooth and soft.
13. Sprinkle with water and spread over entire page.
14. Add sprinkle of water now and then to keep moist until painting is finished.
15. Wash arms and hands before removing the painting.
16. Lift paper carefully at upper right corner until sheet is loosened from table.
17. Carry, spread between 2 hands, and lay on newspaper to dry.
18. Clean up finger paints from table, spoons, tongue depressors.
19. Return jar lids and jars to storage shelf.
20. Empty pans of water and dry thoroughly to avoid rust.
21. Later, when painting is dry, press it with a warm iron on matte side.

DISPLAY OF PAINTINGS. As important as the actual finger painting experience is, children should have an opportunity to display their work, and to tell their classmates about it. If space is limited they might just stand in front of the class and hold up each painting. If bulletin board space is available, the paintings can be mounted and hung.

MOVEMENT



MOVEMENT is a child's natural medium of expression. He uses it as an extension of listening to deepen his impressions of the music he hears. He is often able to "dance" his impressions of musical experiences more effectively than to express them in words. Movement may be a means of stimulating his imagination and of encouraging his innate desire to create. It may also be an outlet for frustration or for an emotional problem. With all children movement promotes a sense of physical well being; and it offers a change of activity to relieve fatigue during the school day.

LISTENING requires concentration. It is not merely "hearing" the sound of music; it is giving one's whole attention to it. First listening experiences usually reflect vague impressions such as the over-all mood. Children hear the obvious parts of the composition -- changes from loud to soft, strong rhythmic pulse, fast and slow tempos, repetition of familiar patterns; sudden accents, outstanding instruments, etc. In guiding children's responses it may be helpful at times to point out a certain specific element for concentrated listening. Awareness of the many elements will develop gradually as new concepts are built. THE LISTENER NEEDS TO HEAR THE MUSIC MANY TIMES.

IN BUILDING CHILDREN'S AWARENESS of musical elements some teachers may find it useful to refer to a check list from time to time:

CHECK LIST OF MUSICAL ELEMENTS FOR SPECIFIC LISTENING

DYNAMIC CHANGES	Loud, soft, accented, sudden or gradual
MELODIC CONTRASTS	High, low, small range, large range, staccato, legato
RHYTHMIC CONTRASTS	Change of meter, varied rhythmic patterns
TEMPO CHANGES	Fast, slow, moderate, sudden, gradual
MOOD	Lively, serious, happy, sad, wistful, turbulent, etc.
CHANGE OF KEY	Major, minor, atonal, modal
SCALE	Pentatonic, diatonic, whole tone, modal, 12-tone row, chromatic
STRUCTURE	Section, phrase, theme
FORM	A B A, A A B A, A B C A, Rondo - A B A C A D A, etc.
TEXTURE	Linear, chordal, contrapuntal, many voices or instruments, few voices or instruments, solo

Books about Movement

Driver, Ann	MUSIC AND MOVEMENT	Oxford Univ. Press
Gray, Vera &	MUSIC, MOVEMENT AND MIME FOR CHILDREN	Oxford Univ. Press
Percival, Rachel	Recording: Listen, Move & dance (Electronic music and instrumental selections)	Cap H - 21007
Russell, Joan	CREATIVE DANCE IN THE PRIMARY SCHOOL (Highly recommended for all ages: an excellent philosophy on the importance of free movement versus patterned dances)	Praeger
Spencer, Cornelia	HOW ART AND MUSIC SPEAK TO US	John Day

Some Suggestions to New Teachers

1. Set aside in your schedule one or two regular times each week for dancing.
2. Clear as large a space as possible. Let the children clean the floor and move their own desks or tables according to an established routine.
3. Take off shoes and socks. Contact of bare feet on the floor helps in "feeling" the rhythm. Also, children are able to hear the music better without the sound of shoes (Rhythm sandals or sneakers are O. K.)
4. Let each child begin by finding a space on the floor where he can spread his arms out as far as possible without touching another dancer.
5. In order to encourage children to utilize all the floor space, suggest that they constantly keep dancing "to the edges." To emphasize keeping as much space as possible between dancers as they move over the floor, suggest that they "go through the holes."
6. Let children explore different levels by moving high in the air, by moving at an in-between level, or by moving near to or even on the floor. Move to the left, right, forward, backward.
7. Use the whole body--legs, arms, back, face, torso, fingers, head, eyes, knees, feet, ankles, wrists, etc.
8. If your class is large, divide it into three groups. One way to accomplish this is to let the children number themselves; one, two, three -- one, two, three, etc. Do not always have the same children in each group. Vary the way you choose by such devices as calling names alphabetically, letting children choose, taking names with "two letters, three letters, four letters," etc., asking those who most want to dance a number to volunteer. Children like to be chosen by colors -- "those with pink dresses, red socks, blue shirts, brown eyes," etc.
9. Before attempting to dance with music, be sure that your group has heard the music many times, and is feeling it "from within."
10. When your class begins moving to music, say as little as possible in order to build up an atmosphere of listening. A good way to encourage quiet is to stop the music from time to time and see if the dancers can carry on in silence, still "listening" inside to the music they have been hearing.
11. As the children continue to dance, their movement will be more expressive when they have become thoroughly familiar with the content of the music. For instance, they will hear changes in tempo or dynamics; melodic rise and fall; change in mood; phrasing; pattern; etc.
12. Don't always be an observer. Take off your shoes and dance!
13. Sometimes let the children initiate original movement without following music. Drums, other instruments, or vocal sounds may be used as accompaniment.
14. Also use poetry, stories, words, paintings, textile designs, movements of natural and mechanical objects to stimulate dance ideas.

Warm-up Ideas to Initiate Creative Movement

1. MIRROR DANCE Two children, facing each other. One is chosen as a "leader" to initiate different movements which his partner imitates. Reverse, letting the other child become the leader. Then, instead of imitating make movements as different as possible from the other partner.
2. ALTER EGO One child is seated on the floor with several instruments, such as a drum, a maraca, a xylophone, cymbals. He "composes" at random while his partner makes up original movement to fit his musical sounds. Reverse the roles of the two children.
3. SPACE Try out the limits of the floor space by:
 - ...Moving to the edges, passing through, but not touching other dancers. Return to the center, then back to the edges and be quick to turn or reverse direction so as not to get in the way of anyone else.
 - ...Move forward, backward, in a diagonal, a circle, a spiral, zig-zag, figure eight, triangle, square.
 - ...Move upward, downward, from side to side, flat on the floor, climb the wall, whirl.
4. TEMPO Move fast; move slowly; gradually faster and slower.
 - ...What starts slowly and moves faster and faster? (Train, car, airplane, etc.)
 - ...What starts fast and moves more and more slowly? (A top, a wind-up toy, etc.)
5. SHAPE & SIZE Make big movements: A big round snow man, an elephant, a giant, a bull-dozer, etc. Make small movements: An ant, a baby bird, a tiny spider, etc.
6. PATTERN Clap and dance names of flowers, children, food, birds.
7. LEVELS Stretch up and move as high as possible; as low as possible, and at a middle level.
8. HEAVY & LIGHT Lift a heavy weight; push a heavy weight; pull a heavy weight; stuck in molasses, moving every way trying to get unstuck; Float up and float down; dance: feathers, leaves, falling snow, soap bubbles.
9. WORDS
 - People: Queen, grandmother, cowboy, astronaut, baby crawling, a lady having tea, nurse, doctor, dentist
 - Animals: Snake, rabbit, turtle, hippopotamus, kitty, goat, cow, etc.
 - Mechanical objects: Washing machine, windshield wiper, egg beater crane, oil well pump, helicopter, etc.
 - Natural phenomena: Wind, rain, hail, ice storm, hurricane, etc.
10. PANTOMINE Dramatize poems, stories, scenes from plays, ballets, etc. Create movement that describes individual characters, such as Caliban, Ariel, The Firebird, Kastchei, Spanish Dancer.

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